

2011th Concert

June 2, 1991

THE PEABODY TRIO

VIOLAINE MELANÇON *violin*

BONNIE THRON, *cello*

SETH KNOPP, *piano*

PROGRAM

Franz Joseph Haydn Trio in A Major, Hoboken XV: 9
(1732-1809) (1785)

Adagio
Vivace

Shulamit Ran Excursions for Violin, Cello, and Piano
(b. 1949) (1980)

INTERMISSION
(Twelve Minutes)

Bedrich Smetana Trio in G Minor, Opus 15
(1824-1884) (1855)

Moderato assai
Allegro, ma non agitato
Finale: Presto

The PEABODY TRIO came into being in 1986 in San Francisco and began a full-time residency at the Peabody Conservatory of Music in Baltimore in 1987. Distinctions and honors came to the trio almost immediately, as they were one of two resident ensembles in the 1987 and 1989 Tanglewood Summer Festivals, winners of the first prize in the 1988 Baltimore Chamber Music Awards Competition, and recipients of the prestigious Naumburg Chamber Music Award in 1989. Active in encouraging contemporary composers to write for piano trio, the trio have an ongoing arrangement with the Peabody Institute which enables them to commission and perform new music.

Violinist VIOLAINE MELANÇON grew up in Québec and studied under Ivan Galamian at the Curtis Institute of Music and under Isadore Tinkleman at the San Francisco Conservatory. She has appeared as soloist with Orchestras in Canada, Belgium, and the United States.

After studying cello with Norman Fischer in her native New Hampshire, cellist BONNIE THRON completed two degrees at the Juilliard School of Music, where she worked with Lynn Harrell. She has performed as a soloist with the Orpheus Chamber Ensemble and as a chamber player with Speculum Musicae.

Pianist SETH KNOPP studied with Leonard Shure at the New England Conservatory of Music and with Leon Fleisher. In 1983, he and his wife, Violaine Melançon, formed the Knopp-Melançon Duo. In 1986, the duo toured Europe, the Middle East, and Japan under the auspices of the USIA Artistic Ambassadors program.

Shulamit Ran was born in Tel Aviv, Israel, where she received her early training. She came to the United States to study at age fourteen, having received scholarships from the Mannes College of Music in New York and the America-Israel Cultural Foundation, and has subsequently become an American citizen. She is the most recent recipient of the Pulitzer Prize for music, which was awarded to her in April of this year for *Symphony*, a work which she composed on a commission from the Philadelphia Orchestra. About *Excursions*, Ms. Ran writes: "Excursions for violin, cello, and piano is a one-movement work of tripartite structure in which materials presented and explored in the first of three large sections are brought back in the last section. The piano trio combination is approached here as a collaborative effort of three equal soloist-partners. Of the available pairings, the two strings find themselves occasionally approached as a team pitted against the piano. The cello-piano combination is not uncommon, and there is an extended violin cadenza toward the end. Thus, balance is sought not only on the formal, thematic, and harmonic levels, but also in terms of the participating forces put into action." *Excursions* was first performed at Brandeis University in 1982.

Smetana's *Piano Trio in G Minor* is counted as one of his three great chamber music works, along with his string quartets in D Minor and E Minor. The trio comes from a turbulent period of Smetana's life, during which he joined the Bohemian Citizen Corps in an uprising against the Austro-Hungarian regime. When the uprising ended in failure, he was ostracized from all officially sanctioned musical activities. Smetana found it necessary to emigrate to Sweden in 1856, but was able to return to Bohemia after six years of exile to take his place as that region's leading composer.

PLEASE NOTE:

The Peabody Trio has replaced the Smetana
Trio in G Minor with the following work:

Antonin Dvorak.....Trio in B-flat Major
(1841-1904) Opus 21

Allegro molto
Adagio molto e mesto
Allegretto scherzando
Allegro vivace

Dvorak's Trio in B-flat, written in 1875, is the earliest of his four works in this form which have survived. The composer destroyed at least two predecessors. This trio appeared at a time when Dvorak's art was showing promise of full flower. He had passed through a period of idolizing Liszt and Wagner and, by building on more classical models, was coming into his own as a composer. Consequently, the musical establishment of the time began recognizing his talents as well. Given his natural aptitude for chamber music, his facility for transforming folk materials for his own design and purpose, and his youthful zest for composition, it is no surprise that the Trio is a joyous and lyrical work.